



# MUSIKE *for the* NYWE YEARE 2009

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## *A Program Featuring*

- Soprano:** Dee Bielenberg · Andrea Boothby  
Lara Campbell · Elena Hamilton  
Jane Hards · Gretchen Piston Ogden
- Alto:** Laura Buxbaum · Cheryl Cosby  
Jane McFarland · Rachel Turner
- Tenor:** Joe Mooney · Gregory Moore  
Stephen Wallace · Kenelm Winslow
- Bass:** John Gass · Charlie Grey · Dan Kirchoff · Jim Mays  
Dominic Paul Mercadante · Morten Moesswilde
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FRIDAY, JANUARY 16, 7:30 P.M.

St. Peter's Episcopal Church, Rockland

SUNDAY, JANUARY 18, 3:00 P.M.

First Church in Belfast

SUNDAY, JANUARY 25, 3:00 P.M.

St. Thomas Episcopal Church, Camden

## PROCESSIONAL

<i>Gaudete</i>	Anon. Nordic carol, 16th century
<i>En Natus Est Emmanuel</i>	Michael Praetorius (1571-1621)
<i>Gaudens In Domino</i>	Anon. 13th-century Germany
<i>O Magnum Mysterium</i>	Jacob Handl (1550-1591)
<i>Ma Fin Est Mon Commencement</i>	Guillaume de Machaut (c.1300-1377)
<i>Ave Maris Stella</i>	Guillaume Dufay (1397-1474)
<i>Parce, Domine</i>	Jacob Obrecht (1457/1458-1505)
<i>S'lle M'amera—Petite Camusette</i>	Johannes Ockeghem (c.1410-1497)
<i>Ave Maria, Gratia Plena ... Virgo Serena</i>	Josquin des Prez (c.1455-1521)

## INTERMISSION

<i>O Virgo Splendens</i>	Anon., 14th-century Spain
<i>Las Estreyas Se Rien</i>	Juan Gutiérrez de Padilla (c. 1590-1664)
<i>Tota Pulchra</i>	Anon. Corsican chant
<i>Edi Beo</i>	Anon. English carol, 13th century
<i>Deo Gracias Anglia—Agincourt Carol</i>	Anon. English carol, 15th century
<i>Angelus Ad Virginem</i>	Anon. Franciscan carol, 13th century
<i>O Magnum Mysterium</i>	Morten Lauridsen (b. 1943)
<i>Make We Joy Now In This Fest</i>	William Walton (1902-1983)
<i>Lully, Lully, Thou Little Tiny Child</i>	Kenneth Leighton (1929-1988)
<i>Today the Virgin</i>	John Tavener (b. 1944)

### **Gaudete**

Anon., 16th century

*Gaudete* (Rejoice) is a sacred Christmas carol composed sometime in the 16th century. It's from the *Piae Cantiones*, a collection of Finnish/Swedish sacred songs published in 1582. Formally known as *Piae Cantiones ecclesiasticae et scholasticae veterum episcoporum* (in English, "Devout ecclesiastical and school songs of the old bishops") it was printed in Greifswald (then part of Sweden, now Germany) and includes 74 Latin songs that were sung at the time in Finnish cathedral schools. Most of them are religious in nature but some are secular school songs. The origins of the songs and melodies vary, but are clearly medieval. Many originate from Central Europe but quite a few seem to have been written in Nordic countries.

The lyrics testify to the moderate nature of Reformation in Sweden. Although some Catholic influences have been purged, many songs still carry strong traces of the cult of Virgin Mary (e.g. *Ave Maris Stella*).

The structure of *Gaudete* follows the standard pattern for the time—a uniform series of four-line stanzas, each preceded by a two-line refrain (in the early English carol this was known as the *burden*). Carols could be on any subject, but typically they were about the Virgin Mary or the Saints of Christmas.

**Gaudete**, gaudete, Christus est natus  
 Ex Maria Virgine, Gaudete!  
 Tempus ad est gratiae hoc quod optabamus,  
 carmina letitiae devotae redamus.  
 Deus homo factus est natura mirante,  
 mundus renovatus est a Christo regnante.  
 Ezechielis porta clausa per transitur,  
 unde lux est orta, salus invenitur.  
 Ergo nostra cantio psallam jam in lustro,  
 benedicat Domino, salus Regi nostro.

**Rejoice**, rejoice! Christ is born  
 Of the Virgin Mary, rejoice!  
 The time of grace has come  
 That we have desired;  
 Let us devoutly return joyful verses.  
 God has become man, and nature marvels;  
 The world has been renewed by Christ who is King.  
 The closed gate of Ezekiel has been passed through;  
 Whence the light is born, salvation is found.  
 Therefore let our gathering now sing in brightness  
 Let it give praise to the Lord: greeting to our King.

## *En Natus Est Emmanuel*

Michael Praetorius (1571-1621)

Michael Praetorius was a German composer, organist, and writer about music. He was one of the most versatile composers of his age, noted for his contributions to the development of musical forms based on Protestant hymns. Born Michael Schultze, he was the youngest son of a Lutheran pastor. He studied divinity at the University of Frankfurt, followed by postings as organist and *Kapellmeister* in several churches and courts. At the Saxon court in Dresden, he was exposed to the latest Italian music, including the polychoral works of the Venetian School.

Praetorius was a tremendously prolific composer; his music shows the influence of his countrymen as well as the Italians. His works include the nine-volume *Musae Sioniae*, a collection of more than 1,000 chorale and song arrangements; many other works for the Lutheran church; and *Terpsichore* (1612), a compendium of more than 300 instrumental dances, which is both his most widely-known, as well as his sole surviving, secular work.

**En natus est Emmanuel**, Dominus,  
 quem praedixit Gabriel, Dominus,  
 Salvator noster est.  
 Hic jacet in praesepio, Dominus,  
 puer admirabilis, Dominus.  
 Salvator noster est.  
 Haec lux est orta hodie, Dominus,  
 Ex Maria Virgine, Dominus.  
 Salvator noster est.

**Behold is born Emmanuel**, Christ the Lord,  
 Him foretold by Gabriel, Christ the Lord,  
 Christ the Lord, the Savior of the world.  
 He lieth in a manger bed, Christ the Lord,  
 Wondrous little boy he is, Christ the Lord,  
 Christ the Lord, the Savior of the world.  
 The light appeareth on this day, Christ the Lord,  
 Born of Mary, virgin maid, Christ the Lord  
 Christ the Lord, the Savior of the world.

## *Gaudens In Domino*

Anon, from the Legends of St. Nicholas, 13th-century Germany

The jolly figure of Santa Claus, symbol of the secular side of Christmas, began with the fourth-century Christian saint, Nicholas. His life and deeds were not recorded until several hundred years after his death, making it virtually impossible to separate fact from fiction. Legend has it that he was born in the port city of Myra, in modern-day Turkey, and that he was elected as its bishop through divine intervention. He spent the rest of his life performing courageous, altruistic, and miraculous acts in defense of his flock, and after his death (given as December 6, in various years around 342) reports of his miracles steadily increased. In the late 11th century his remains were moved to the Italian city of Bari. His cult grew stronger, and liturgical services and music to adorn and accompany them were written and sung throughout Europe.

**Gaudens in domino** in hoc sollempnio  
 letetur omnium turba fidelium,  
 hymnis et organis ad laudem presulis,  
 cuius miracula canit ecclesia.  
 Qui ab infantia divina gratia  
 servivit domino devoto animo.  
 Et tu progredere, O lector incipe  
 in primo carmine dic iube Domine.

**Praising the lord** on this holy day,  
 let the throng of all the faithful rejoice  
 with hymns and organs, in praise of the bishop  
 whose miracles the church sings;  
 who from his infancy, by divine grace  
 served the lord with a devoted heart.  
 And thus, O reader, step forward and begin,  
 and with your first notes, say: "Command, O Lord."

## *O Magnum Mysterium*

Jacob Handl (1550-1591)

Jacob Handl (a.k.a. Jacous Gallus Carniolus) was a late Renaissance composer born in what is today Carniola, part of Slovenia, then part of the Habsburg Holy Roman Empire. Handl represented the Counter-Reformation in Bohemia, blending the polyphonic style of the High Renaissance Franco-Flemish School with the style of the Venetian School. His output was both sacred and secular, and hugely prolific: more than 500 works have been attributed to him. Some are for large forces, with multiple choirs of up to 24 independent parts.

His most notable work is the six part *Opus Musicum*, a collection of 374 motets that would eventually cover the liturgical needs of the entire ecclesiastical year. Printed in Prague in 1586, the motet *O Magnum Mysterium* comes from the first volume, which covers the period from the first Sunday of Advent to the Septuagesima.

This work for 8 voices shows evidence of influence by the Venetian polychoral style, with its use of the *coro spezzato* (“split choir”) antiphonal technique.

There are two settings of *O Magnum Mysterium* on today’s program, this one and an achingly beautiful contemporary version by Morten Lauridsen which we will sing in the second half. We think you’ll find the differences between the two to be striking.

**O magnum mysterium,**  
et admirabile sacramentum,  
ut animalia viderent Dominum natum,  
jacentem in praesepio!

Beata Virgo, cujus viscera  
meruerunt portare  
Dominum Christum. Alleluia.

**O great mystery,**  
and wondrous sacrament,  
that animals should see the newborn Lord,  
lying in their manger!

Blessed is the Virgin whose womb  
was worthy to bear the  
Lord Jesus Christ. Alleluia!

## *Ma Fin Est Mon Commencement*

Guillaume de Machaut (c. 1300-1377)

Guillaume de Machaut was “the last great poet who was also a composer,” in the words of the scholar Daniel Leech-Wilkinson. Machaut is regarded as the most celebrated composer of the 14th century. He composed in a wide range of styles and forms and his output was enormous. Among his approximately 120 musical-poetical creations is this three part-rondeau, *Ma Fin Est Mon Commencement*.

As its name suggests, this work, with its ABaAabAB structure, is “round.” Its circularity is suggested by the recurrence of each of two musical sections, either in their original form (A, B) or with a different text (a, b). What makes this piece so interesting, and indeed famous, is its unique structure: a double-retrograde in which the top two parts present the same melody, but in opposite temporal directions, and the lowest of the three parts (i.e., the “third voice” in the lyrics) literally retraces its steps once it reaches the midpoint of the song.

**Ma fin est mon commencement.**  
Et mon commencement ma fin.  
Et teneüre vraiment.  
Ma fin est mon commencement.  
Mes tiers chans trois fois seulement.  
Se retrograde et ein si fin.  
Ma fin est mon commencement.  
Et mon commencement ma fin.

**My end is my beginning.**  
And my beginning my end.  
This much is clear.  
My end is my beginning.  
My third voice sings three times only  
in retrograde, and then is done.  
My end is my beginning.  
And my beginning my end.

## *Ave Maris Stella*

Guillaume Dufay (1397-1474)

Dufay was a Franco-Flemish composer and music theorist of the early Renaissance. As the central figure in the Burgundian School, he was the most influential composer in Europe in the mid-15th century. Besides being the current name of a Famous Choral Ensemble, *Ave Maris Stella* (“hail, star of the sea”) is the title of a plainsong hymn which dates from no later than the 9th century, and which clearly enjoyed great popularity throughout the Middle Ages and beyond. In Dufay’s setting, the traditional plainsong is preserved in its original form for the odd-numbered verses of the hymn, but for the even-numbered ones he gives the free-flowing notes of the plainsong melody a swinging triple-time rhythm and adds two voices, sounding beneath it.

Like several of his hymns, Dufay’s *Ave Maris Stella* is set in *fauxbourdon*. This is the simplest possible harmonization scheme: a tenor is composed and the middle voice either follows the *discantus* a fourth below or follows the tenor in fifths and thirds above. How and why this style originated is still a matter of considerable dispute. More *fauxbourdon* works survive from Dufay than from any other composer, but that detail looks less impressive when it is remembered that we have more works overall from him than from his contemporaries.

**Ave maris stella**, Dei mater alma,  
Atque semper virgo, felix celi porta.

Sumens illud ave Gabrielis ore:

Funda nos in pace, mutans Eve nomen.

Monstra te esse matrem: sumat per te preces,

Qui pro nobis natus, tulit esse tuus.

Virgo singularis, inter omnes mitis.

Nos culpis solutos, mites fac et castos.

Vitam presta puram, iter para tutum:

ut videntes Jesum, semper colletemur.

**Hail, star of the sea**, loving Mother of God,  
and also always a virgin, happy gate of heaven.

Receiving that Ave from Gabriel’s mouth

Confirm us in peace, reversing Eva’s name.

Show yourself to be a mother, may he accept prayers  
through you, He who, born for us, chose to be yours.

O unique virgin, meek above all,

Make us, absolved from sin, gentle and chaste.

Keep life pure, make the journey safe,

So that, seeing Jesus, we may always rejoice together.

## *Parce, Domine*

Jacob Obrecht (1457/1458-1505)

A Dutch composer of the Renaissance, Jacob Obrecht was the most famous composer of masses in Europe in the late 15th century, being eclipsed by Josquin des Prez only after his death. Scholar and clergyman, Obrecht was held in the highest regard both by his patrons and by the composers who were his peers. Erasmus, interestingly enough, served as one of his choir boys around the year 1476.

Obrecht wrote mainly sacred music (masses and motets), however, his repertoire did include some chansons. Combining elements of the modern with the archaic, his style is multi-dimensional. Obrecht’s procedures are in startling contrast with the works of the next generation, exemplified by Josquin, who favored unity and simplicity of approach. Though Obrecht was renowned in his time, he had little influence on subsequent generations.

This motet is another example of the extraordinary technical skill and expressiveness developed by Flemish composers during the last half of the 15th century. Obrecht and his teacher Ockeghem were the leading masters in this period of transition between the relatively archaic style of Dufay and the highly refined mastery of Josquin. The composers of this period greatly advanced the principles of canonic and imitative writing and of expressive harmony, and they articulated their music into clear phrases with appropriate cadence points. *Parce, Domine* shows the characteristic Flemish use of free contrapuntal lines with occasional suggestions of imitation.

**Parce, Domine**, parce populo tuce,  
qui a pius es et misericors,  
exaudi nos in aeternum, Dominus.

**Have mercy**, O Lord, on Thy people,  
For Thou are kind and merciful.  
Hear us forever, O Lord.

## *S'elle M'amera—Petite Camusette*

Johannes Ockeghem (c. 1410-1497)

Johannes Ockeghem was born around 1410 in what would be modern day Belgium and died in Tours, France, almost nine decades later. A highly respected composer of the Franco-Flemish School in the last half of the 15th century, he is often considered the most influential composer between Dufay and Josquin. In addition to being a renowned composer, he was also an honored singer, choirmaster, and teacher.

Ockeghem was famous throughout Europe for his expressive music, although he was equally recognized for his technical prowess. Two of the most famous contrapuntal achievements of the 15th century include the astonishing *Missa prolationum*, which consists entirely of mensuration canons, and the *Missa cuiusvis toni*, designed to be performed in any of the different modes.

*S'elle M'amera* is Ockeghem's contribution to the "combinative chanson" which joins two melodies and their text: one original and courtly, the other "popular." Listen as the high voice ("superius") sings the polite lament while the lower three voices go with the rustic and salty "Petite Camusette."

**S'elle m'amera** je ne scay,  
Mais je me mettray en essay  
D'acquerir quelque peu sa grace.  
Force m'est que par la je passe;  
Ceste fois j'en feray l'essay.  
L'autre jour tant je m'avençay,  
Que pres-que tout mon cuer lassay,  
Aler sans que luy demandasse

### **S'elle m'amera...**

Puis apres le coup me pançay  
Que long temps a que ne cessay,  
Ne me fut que je ne l'aimasse;  
Mais c'est ung jeu de passe passe,  
J'en suis com-me je commeçay.

### **S'elle m'amera...**

#### **Petite camusette,**

A la mort m'avez mis.  
Robin et Marion  
S'en vont au bois joy,  
Ilz s'en vont bras a bras,  
Ilz s'en sont endormis.  
Petite camusette,  
A la mort m'avez mis.

**If she will love me** I do not know

But I shall make an attempt  
To obtain, at least a little, her favor.  
I am obliged to go that way;  
This time I will give it a try.  
The other day I went so far  
That I almost let my heart go  
without having asked her

### **If she will love me...**

Then after the fact I thought  
That for a long time I did not stop  
Nor was it that I didn't love her  
But it is a game from one move to another  
I am where I was when I began

### **If she will love me...**

#### **Little snubnose,**

You have brought me to death's door.  
Robin and Marion  
Are going to the greenwood,  
They are going off arm in arm,  
They have fallen asleep,  
Little snubnose,  
Your have brought me to death's door

## *Ave Maria, Gratia Plena ... Virgo Serena*

Josquin des Prez (c.1455-1521)

Josquin was the most famous European composer between Guillaume Dufay and Palestrina and is usually considered to be the central figure of the Netherlands style. He dominated the musical world of his time, not only on account of his learning, skill, and originality, but because of his singular ability to bring together the many streams of contemporary musical practice. He possessed a vivid conception of the meaning and dramatic possibilities of the sacred texts, as well as polyphonic dexterity and supreme melodic skill. *Ave Maria Virgo Serena* is a motet for four voices representing an early work of Josquin. It was representative of a new trend which focused more on the text and not on florid ornamentation.

**Ave Maria**, gratia plena, Dominus tecum,  
virgo serena. Ave cuius conceptio,  
solemni plena gaudio, cœlestia, terrestria,  
nova replet lætitia. Ave cuius nativitas,  
nativitas nostra fuit solemnitas, ut Lucifer  
lux oriens verum solem præ veniens. Ave  
pia humilitas, sine viro fecunditas, cuius  
annunciatio nostra fuit salvatio. Ave vera  
virginitas, immaculata castitas, cuius  
purificatio nostra fuit purgatio.  
Ave præclara omnibus, angelicis  
virtutibus, cuius fuit assumptio, nostra  
glorificatio. O Mater Dei, memento mei. Amen.

**Hail Mary**, full of grace, the Lord is with thee,  
serene virgin. Hail to thee, whose conception,  
full of solemn rejoicing, would  
fill heaven and earth with new joy. Hail to  
thee, whose birth was to be our solemnity,  
as the morning star which comes before the sun.  
Hail pious humility and sinless fecundity,  
whose annunciation was to be our salvation.  
Hail true virginity, immaculate chastity, whose  
purification was to be our cleansing. Hail, excellent  
in all the angelic virtues, whose assumption  
was to be our glorification. O Mother of  
God, remember me. Amen.

## INTERMISSION

### *O Virgo Splendens*

The *Libre Vermell de Montserrat* (Catalan for “Red Book of Montserrat”) is a collection of late medieval songs discovered at the monastery of Montserrat outside Barcelona. The title refers to the red binding in which the collection was placed in the 19th century. No composer is identified for any of the songs it contains. The monastery holds the shrine of the Virgin of Montserrat, which was a major site of pilgrimage during the time it was compiled. The songs, in Catalan and Latin, were written so that the pilgrims would have something appropriately “chaste and pious” to sing. While the collection was written near the end of the 14th century, much of the music is undoubtedly much older.

*O Virgo Splendens* has many characteristics of folk song. It is sung as a canon and is characteristic of many of the melodies in the Red Book.

**O Virgo splendens,**  
hic in monte celso miraculis serrato  
fulgentibus ubique, quem fideles  
conscendunt universi.  
Eia pietatis oculo placato cerne  
ligatos fune peccatorum,  
ne infernorum ictibus graventur,  
sed cum beatis tua prece vocentur.

Anon. chant from 14th-century Spain

**O resplendent Virgin,**  
here on the miraculous mountain  
cleft everywhere by dazzling wonders,  
and which all of the faithful climb.  
Behold with the merciful eye of love  
Those enmeshed in the bonds of sin,  
that they will not have to endure the blows of hell,  
but rather will be named among the blessed  
through your intercession.

### *Las Estreyas Se Rien (The Stars Laugh)*

Padilla was a composer of New Spain (a viceroyalty that included modern-day Mexico, Guatemala, the Philippines and other parts of Central America and the Caribbean). He was born in Málaga, Spain, but moved to Puebla, Mexico, in 1620 to compose music in the new world. He worked at Puebla de Los Angeles, Mexico, which in Baroque times was a bigger religious center than Mexico City itself. Padilla is one of the more important composers represented in the manuscripts at Puebla, and was appointed *maestro de capilla* of Puebla Cathedral in 1628.

His vast output (over 700 pieces survive) includes sacred motets, often for double choir, in the Renaissance style or *stile antico*, as well as sacred villancicos, of which this is one. *Las Estreyas* describes the Juego de Cañas (Cane Game)—a game on horseback in which various troupes skirmish using leather shields as protection against the canes that they throw at each other.

Juan Gutiérrez de Padilla (c. 1590-1664)

**Las estreyas se rien**, los luseros se alegran  
 la luna mas hermosa su resplendor ostenta.  
 Sobre Belen se escuchan dulcisimas cadencias  
 de boses que sonoras disen de esta manera.  
 Afuera, afuera, que bienen cabayeros a selebrar la fiesta  
 Aparta, aparta, que el cielo se a venido  
 al aire a jugar cañas.  
 Que galas tan luisadas que vistosas libreas  
 que plumas tan bolantes que garsotas tan beyas.  
 Que bien, que bien, se alargan  
 que bien las cañas fechan,  
 que bien en fin se juntan  
 que bien corren parejas  
 Que bien se juegan, que bien se tiran  
 que bien se emplean vivas exalaciones  
 aladas primaveras esta si esta si  
 ques en todo la noche buena.  
 Al mejor mayorazgo del cielo y de la tierra  
 en su primera cuna adoran y festejan  
 Al Prinsipe nasido y su madre la Reina  
 las dan presiosas joyas de aljofares y perlas  
 Los de Belen los miran  
 y con alegres senas airosos  
 les aplauden  
 bisarros los selebran.

**The stars laugh**, the planets rejoice,  
 the lovely moon puts on her best face  
 Harmonious voices in sweetest cadences  
 sing this song over Bethlehem.  
 Make room, make room, the horsemen come to celebrate,  
 Make way, make way, for heaven now entertains  
 with the cane game in the air above.  
 Behold the bright array, the dashing uniforms,  
 the fluttering feathers, all the fine plumage!  
 How well they march against each other,  
 how well they ply the canes,  
 how well they join at last,  
 how well the teams race on.  
 How well they move, how well they pitch,  
 how well they exercise themselves,  
 swiftly running, springing, winging;  
 thus they go all on Christmas Eve.  
 They adore and celebrate the First-Born  
 of heaven and earth in His first cradle.  
 To the Prince of Peace and the Queen His Mother  
 they give precious jewels and fine pearls.  
 At Bethlehem they behold them,  
 and with joyful abandon  
 they applaud Mother and Child,  
 generous in their adoration.

## ***Tota Pulchra***

The text of *Tota Pulchra* is an ancient Catholic prayer from the 4th century AD. It is one of the five antiphons for the psalms of Second Vespers for the Feast of the Immaculate Conception with text from the deuterocanonical book of Judith, and the Song of Songs. We obtained our arrangement from the group Village Harmony, who, in turn, had transcribed it from a monastery in Corsica. It has recently been recorded by Le Groupe Tavagna in Corsica on an album titled *Cor di Memoria: Polyphonies Corses*.

**Tota pulchra es, Maria**  
 et macula originalis non est in te.  
 Tu gloria Jerusalem, tu laetitia Israel,  
 tu honorificentia populi nostri.  
 Tu advocata peccatorum.  
 O Maria! O Maria! Virgo prudentissima.  
 Mater clementissima. Ora pro nobis,  
 intercede pro nobis,  
 ad Dominum Jesum Christum.

**Anon. Corsican chant**  
**Thou art fair, O Mary,**  
 and there is no stain of original sin in thee.  
 Thou art the glory of Jerusalem, Thou art the joy of Israel,  
 Thou art the honor of our people,  
 Thou art the advocate of sinners.  
 O Mary! Virgin most prudent,  
 mother most merciful, pray for us.  
 Intercede for us  
 with the Lord Jesus Christ.

## ***Edi Beo***

This devotional song is believed to have come from Llanthony Priory in Gloucestershire; the lyrics in all probability were composed by the chaplain there. It is an example of a technique that evolved in the early 1400s, called *gymel*, which temporarily divides up one voice part, usually an upper one, into two parts of equal range, but singing different music. Often the two voices sing a passage of intricate polyphony, beginning and finally converging on a unison.

**Anon. English carol, 13th century**

**Edi beo** thu, hevene quene,  
 Folkes froure and engles blis,  
 Moder unwemmed and maiden clene,  
 Swich in world non other nis.  
 On thee hit is wel eth sene,  
 Of all wimmen thu havest thet pris;  
 Mi swete levedi, her mi bene And reu of me yif thi wille is.  
 Spronge blostme of one rote, The Holi Gost t  
 hee reste upon; Thet wes for monkunnes bote  
 And heore soule to alesen for on.  
 Levedi milde, softe and swote,  
 Ic crie thee merci,  
 ic am thi mon, Bothe to honde and to fote,  
 On alle wise that ic kon.  
 Moder, ful of thewes hende,  
 Maide dreigh and wel itaucht,  
 Ic em in thine love bende,  
 And to thee is al mi draucht.  
 Thu me sschildghe from the feonde,  
 Ase thu ert freo, and wilt and maucht;  
 Help me to mi lives ende,  
 And make me with thin sone isaught.

**Blessed be Thou**, queen of heaven,  
 comfort of men and angels bliss,  
 unblemished mother and pure virgin,  
 such as no other is in the world.  
 As for Thee, it is most readily seen  
 that of all women Thou hast that prize.  
 My sweet Lady, hear my prayer and pity me, if Thou wilt.  
 O blossom sprung forth from a root, the Holy Ghost  
 reposed upon Thee; that was for mankind's salvation  
 to deliver their soul in exchange for one.  
 Gracious Lady, gentle and sweet,  
 I cry to Thee for mercy;  
 I am Thy man with hand and foot,  
 in every way I can.  
 Mother, full of gracious virtues,  
 maiden patient and well-taught,  
 I am in the bonds of Thy love,  
 and everything draws me to Thee.  
 Wouldst Thou shield me from the fiend,  
 as Thou art noble, willing, and able;  
 help me to my life's end  
 and reconcile me with Thy son.

## *Deo Gracias Anglia—Agincourt Carol*

The Agincourt Carol is an English folk song written sometime in the early 15th century. It recounts the epic Battle of Agincourt in which the English army, led by Henry V, defeated a much larger French force. The battle occurred on Friday, 25 October, 1415 (Saint Crispin's Day), in northern France. Henry V's victory started a new period in the war, in which he came very close to capturing the throne of France for himself and his heirs.

**Deo gracias Anglia** *Redde pro victoria.*

Our king went forth to Normandy,  
 With grace and might of chivalry;  
 Their God for him wrought marv'ulously,  
 Wherefore England may call, and cry  
*Deo Gracias...*

He set a siege, the sooth to say,  
 To Harfleur town with roy'l array;  
 That town he won, and made a fray,  
 That France shall rue till Domesday.

*Deo Gracias...*

Anon., 15th-century England

There went him forth that knight comely,  
 In Agincourt field he fought manly,  
 Through grace of God most marv'ulously,  
 He had both field and victory.

*Deo Gracias...*

There dukes and earls, lord and baron,  
 Were slain and taken and that well soon,  
 And some were led in to London.  
 With joy, and mirth, and great renown.

*Deo Gracias...*

## *Angelus ad Virginem*

Anon. Franciscan carol, 13th century

*Angelus ad Virginem* (or its English title, *Gabriel, From Heven King Was To The Maide Sende*) was a popular medieval carol, whose text is a poetic version of the Hail Mary and the Annunciation to the Virgin Mary. Probably Franciscan in origin, it was brought to Britain by French friars in the 13th century. Surviving manuscripts may be found in a c. 1361 Dublin Troper (a music book for use at mass) and a 13th- or 14th-century vellum *sequential*—a collection of sequences—from Yorkshire.

**Angelus ad Virginem**, sub intrans in conclave,  
 Virginis formidinem demulcens, inquit:  
 “Ave! regina virginum;  
 Caeli terrae que Dominum, Concipies et paries intacta,  
 salutem hominum;  
 Tu porta caeli facta, medela criminum.”  
 Quomodo conciperem quae virum non cognovi?  
 Qualiter infringerem  
 quod firma mente vovi?  
 Spiritus Sancti gratia, perficiet haec omnia;  
 Ne timeas, sed gaudeas, secura, quod castimonia  
 Manebit in te pura Dei potentia.  
 Eia mater Domini, quae pacem reddidisti  
 Angelis et homini, cum Christum genuisti:  
 Tuum exora filium ut se nobis propitium  
 Exhibeat, et deleat peccata: praestans auxilium  
 Vita frui beata, post hoc exilium

The angel, coming secretly to the Virgin’s room  
 Calming the Virgin’s fears, he said:  
 “Hail, Queen of Virgins!  
 You shall conceive the Lord of Heaven and Earth and give  
 birth, without being touched, to the Salvation of mankind;  
 you, made the Gateway of Heaven, the cure for sins.”  
 How shall I conceive, seeing that I know not a man?  
 How shall I make an infraction,  
 I who made a solemn vow?  
 The grace of the Holy ghost will do all this;  
 don’t be afraid but be pleased and confident, because chastity  
 will remain in you, pure power of God.  
 Come, mother of the Lord who has given back peace  
 to angels and man when you bore Christ.  
 Pray your Son to be good to us. Let Him show and wash  
 away our sins giving help  
 to enjoy a happy life after this exile

## O Magnum Mysterium

Morten Lauridsen was born in 1943 and raised in Portland, Oregon. He has been described as “the only American composer in history who can be called a mystic, whose probing, serene work contains an elusive and indefinable ingredient which leaves the impression that all the questions have been answered.” Lauridsen wrote: “For centuries, composers have been inspired by the beautiful *magnum mysterium* text....This affirmation of God’s grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy.”

**O magnum mysterium,**  
 et admirabile sacramentum,  
 ut animalia viderent Dominum natum,  
 jacentem in praesepe!  
 Beata Virgo, cujus viscera  
 meruerunt portare  
 Dominum Christum. Alleluia.

Morten Lauridsen (b. 1943)  
**O great mystery,**  
 and wondrous sacrament,  
 that animals should see the newborn Lord,  
 lying in their manger!  
 Blessed is the Virgin whose womb  
 was worthy to bear the  
 Lord Jesus Christ. Alleluia!

## Make We Joy Now In This Fest

(Anon. English, 15th century) William Walton (1902-1983)

In the late 1920s and 1930s, Walton was considered the most important English composer of his generation, with a unique style built on Romantic passion, Classical structure, sweeping melody, dissonant yet tonal harmony, jazz-infused rhythmic vitality, and brilliant orchestration. His compositions from these decades—most notably the chamber entertainment *Façade*, the *Viola Concerto*, the cantata *Belshazzar’s Feast*, the *Symphony No. 1*, and the *Violin Concerto*—have never left the standard repertory. Walton wrote *Make We Joy in* 1931.

Make we joy now in this fest,  
 In quo *Christus natus est. Eya!*

*A Patre Unigenitus* Is through a maiden come to us.  
 Sing we of him and say “Welcome!  
*Veni, Redemptor gentium.”*

*Agnoscat omne speculum,*  
 A bright star made three kings to come  
 Him for to seek with their presents,  
*Verbum supernum prodiens.*

*A solis ortus cardine*  
 So mighty a Lord is as he is none,  
 And to our kind he hath him knit  
*Adam parens quod polluit.*

*Maria ventre concepit,*  
 The Holy Ghost was aye her with.  
 Of her in Bethlem born he is,  
*Consors Paterni luminis.*

*O Lux beata Trinitas!*  
 He lay between an ox and ass,  
 Beside his mother-maiden free:  
*Gloria tibi Domine!*

## *Lully, Lully, Thou Little Tiny Child (Coventry Carol)*

Kenneth Leighton (1929-1988)

Kenneth Leighton was one of the most distinguished of the British post-war composers; more than 100 of his compositions are published which were written to commission, and his work is frequently performed and broadcast both in Britain and in other countries.

The works of his early maturity show a continuing desire to explore new forms, and to increase and crystallize his contrapuntal mastery. With the pieces of his last years, it became increasingly noticeable that he had adopted a more relaxed and lyrical style. His Anglican church music is frequently performed.

Lully, lully, thou little tiny child,  
bye, bye, lully lullay.  
O sisters too, how may we do,  
for to preserve this day,  
this poor youngling for whom we sing,  
bye, bye, lully lullay.  
Herod the king in his raging,  
charged he hath this day,

his men of might, in his own sight,  
all young children to slay.  
Then woe is me, poor child, for thee!  
And every morn and day,  
for thy parting not say nor sing  
bye, bye, lully lullay.  
Lully, lully, thou little tiny child,  
bye, bye, lully lullay.

## *Today the Virgin*

John Tavener (b. 1944)

Tavener was born in Wembley, England, and is a direct descendant of the 16th century composer John Tavener. He first came to prominence in 1968 with his dramatic cantata *The Whale*, based on the Old Testament story of Jonah. He joined the Russian Orthodox Church, drawn by its theology and liturgical traditions, and particularly to its mysticism. He studied and set to music the writings of Church Fathers such as St John Chrysostom.

While Tavener's early music was influenced by Igor Stravinsky, his recent work is more sparse, and is usually diatonically tonal. Some see a similarity with the works of Arvo Pärt and Olivier Messiaen. His characteristically reverent and pensive sound turns to jubilation in this a *cappella* Christmas carol. Playful rhythms combine within an engaging variety of melodic gestures to create what is arguably one of Tavener's most listenable and enjoyable pieces.

The work was composed in 1989 as a setting of a text by Mother Thekla, the Abbess at Normandy, and Tavener's career collaborator, friend, and spiritual guide. The text alternates between exclamation and question; the Virgin's joy at being chosen as the vessel of the Lord is expressed in the refrain, while her husband's confusion and worry, and Mary's efforts to assure him, constitute the body of the verses.

Today the Virgin comes to the cave  
To give birth to the Word eternal:  
*Rejoice, O World, With the Angels and the Shepherds  
Give glory to the Child! Alleluia!*

Mary my wife, O Mary my wife! What do I see?  
I took you blameless before the Lord  
From the priests of the Temple. What do I see?  
*Rejoice, O World etc.*

Joseph the Bridegroom, O Joseph the Bridegroom!  
Do not fear.  
God in his mercy has come down to earth,  
He takes flesh in my womb, For all the world to see.  
*Rejoice, O World etc.*

Mary, my Bride, O Mary my Bride, What do I see?  
You, a virgin giving birth. Strange mystery!  
*Rejoice, O World etc.*

Joseph the Bridegroom, O Joseph the Bridegroom!  
Do not fear.  
God in his mercy has come down to earth,  
He takes flesh in my womb For all the world to see.  
*Rejoice, O World etc.*

Warned by the Angel we believe  
That Mary gives birth inexplicable  
To the infant, Christ, our God.  
*Rejoice, O World etc.*

Mother Thekla

FINIS

## THANK YOU FOR ATTENDING THIS PERFORMANCE AND FOR SUPPORTING LIVE MUSIC!

Special thanks to Rev. Glenn Mahaffey and Ferris Donoso of St. Peter's Episcopal Church in Rockland; the Revs. Kate Winters and Joel Krueger and the staff of the First Church in Belfast; and especially to Rev. John Rafter, Cynthia Brunk, and Jane Schroeder of St. Thomas Episcopal Church in Camden where we rehearse each week. Having all these beautiful spaces in which to sing is a huge inspiration to us.

Rick Crampton is recording our performance at St. Thomas. Poster and program design was by Kat Stuart. Marti Stone got all 20 of us to sit still for our group photograph. The program was written by Jim Mays and printed by Elm Street Printing. Tim Seymour printed our posters. We also salute our very helpful ushers.

Last, but certainly not least, we thank our families for their support and patience.

Founded early in this century, Ave Maris Stella strives to bring unusual *a cappella* choral music to Maine audiences, with more familiar works by such renowned composers as Byrd, Dufay, Monteverdi, Palestrina, and Josquin also forming a large part of the group's wide-ranging repertoire. In recent years we have brought more focus to medieval music from England, Spain and France, and instruments have begun to play a part in our performances as well. While the focus is on early music, the ensemble enjoys performing appropriate settings by contemporary composers such as Duruflé, Pärt, Poulenc, Tavener, and Lauridsen.

Ave Maris Stella has performed at many venues around Maine from Merrill Auditorium in Portland to Blue Hill Congregational Church. Most recently, we appeared as part of Belfast's New Year's by the Bay celebration on New Year's Eve.

The group is unusual in that it is collectively run. All singers are encouraged to be involved in the music selection process and to share in the responsibility of running the group. Membership is by audition, and we are all volunteers. Our "day jobs" include architecture, carpentry, magazine editing, electronics, forestry, gardening, hospitality, massage and physical therapy, parenting, piano playing, newspaper design and publishing, and web design. We are young and old(er), students and teachers, working and retired, all brought together by our love of this amazing music. We perform two concert sets annually in late January and June/July, and are available at other times by arrangement.

GRETCHEN PISTON OGDEN (Executive Director)

ELENA HAMILTON (Music Director)

### IN MEMORIAM

KATHERINE BRAND (1952-2005)

ROY SALZMAN (1933-2006)

*For more information about Ave Maris Stella or to audition with us:*

[www.avemarisstella.org](http://www.avemarisstella.org) 207-236-9413